



Waikato Orchestral Society

WAIKATO CHAMBER ORCHESTRA

IN
CONCERT

ST. PETERS CATHEDRAL

SAT. 13 OCT. 84 8:00 pm
SUN. 14 OCT. 84 2:30 pm

ADULTS : \$ 5.00

SEN. CITS. :
& \$ 3.00
STUDENTS:

CHILDREN : \$ 1.00

ADMISSION BY PROGRAMME
AVAILABLE FROM MEMBERS
OF THE ORCHESTRA &
HAMILTON PIANO CO.



CONDUCTOR: ANDREW BUCHANAN SMART

LEADER : ELIZABETH CLEMENTS

I VIOLINS

Ruth Clauson
Hazel Martin
Hagan Kerr
Marion Clements
Tim Williams

II VIOLINS

Rodney Smith
Mary Lane
Janet Wilkins
Elizabeth Patchett

VIOLAS

Liz Gehrke
Annette Redpath
Christine Polglase

CELLOS

Volker Knuefermann
Stephen Gibbs

BASS

Malcolm Burns

SOLOIST

Brian Boddis

PROGRAMME

- Vivaldi : "Alla Rustica".
C.P.E. Bach : D Minor Flute Concerto
Mozart : Salzburg Divertimento K.138.

INTERVAL

- Bartok : Transylvanian Dances
Dvorak : Serenade for Strings, Op.22.

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- Vivaldi : "Alla Rustica". (1) Presto. (2) Andante. (3) Allegro.

As the title implies this little Concerto Grosso is "rustic" in nature, and is typical of Vivaldi's string writing.

- C.P.E. Bach : (1) Allegro. (2) Un poco andante. (3) Allegro di molto.

This Concerto was probably composed in 1747 as a Keyboard Concerto. Many of Bach's own developing styles are evident, such as strong unison passages in the violin parts, wide leaps, vigorous tutti sections, and in the slow movement expansive sections of almost elegiac beauty. Typical of the late baroque Concerto the first movement begins with a long and bold tutti statement, before the flute takes over the theme, its solo passages are extended and are indicative of the emerging sonata-form. The slow movement though well disciplined is epitomized by the term "Sensibility" without degenerating into sentiment and fancy. The last movement maintains a tautness and tension throughout and seems to express the "Storm and Stress" essence of the late baroque period. Its unrelieved restlessness provides an abrupt - even dramatic conclusion to the work.

- Mozart : K.138. (1) Allegro. (2) Andante. (3) Presto.

Written in 1772 when Mozart was 16 and beginning to develop his own style. In the Allegro, Mozart seems to underline the first theme, whilst the second theme seems somewhat neglected. The striking melodic invention of the Andante brings in its development section a new motive which is briefly given to the cello. The final Presto is in Rondo form and returns to the "Opera-Buffera" character of the opening Allegro; it is the only movement where a contrapuntal outline can be found.

INTERVAL

- Bartok : (1) Bagpipes - Allegretto - Allegro.
(2) Bear Dance - Moderato. (3) Finale - Allegro Vivace.

This charming little piece written for string orchestra, here is being played by a quintet. Based on Hungarian Folk Melodies, Bartok's harmonic and rhythmic treatment of the tunes is typical of his style.

- Dvorak : (1) Moderato. (2) Tempo di Valse. (3) Scherzo.
(4) Larghetto. (5) Finale.

Written in 1875. Although the Serenade is an early work it cannot be called immature, and although its five movements perpetuate the freshness, simplicity, and charm of traditional divertimento style, Dvorak's distinctive harmonic style and his Czech musical accent are immediately apparent in the cyclic main theme of the first movement, which has a trio like central section.

SOLOIST

BRIAN BODDIS.

Brian Boddis studied as a full time student at the Northern School of Music in Manchester, England after winning the Stewart Macpherson scholarship. In his third year he was awarded the wind prize. He later studied as a private pupil of Geoffrey Gilbert and Gaston Crunelle. During his professional career Brian has played with such orchestras as the Halle', the Royal Philharmonic Liverpool, Sadlers Wells and the Doyle Carte Opera Coy. and lastly held the position of associate principal flute with the Sydney Symphony Orchestra. At present he is engaged as full time itinerant woodwind teacher in the Rotorua/Taupo area by the Hamilton Education Department.

Some of his hobbies are fly fishing, fluting and fast cars.